

# FACULTY OF MUSIC UNIVERSITY OF TORONTO

A CONCERT OF MUSIC

BY

K A R E L   H U S A

\* \* \*

WEDNESDAY, OCTOBER 29, 1986

WALTER HALL

8:00 PM

\* \* \*

PROGRAMME

*Divertimento for Brass and Percussion (1959)*

Overture

Scherzo

Song

Slovak Dance

Stephen Chenette, conductor

Eric Adelman, Stan Klebanoff, Mike Marcuzzi, trumpets

Madeline Levinson, Barbara MacIntosh, Susan Mawdsley, Paul Osmond, horns

Kevin Hayward, Rachel Thomas, trombones; Eric Anderson, bass trombone

Mike Redner, tuba; Joe Cordi, Mike Shiner, percussion

*Elégie et Rondeau for Saxophone and Piano (1961)*

Maurizio Rossetto, saxophone

Marta McCarthy, piano

*Piano Sonata No. 2 (1975)*

*in three movements*

Anne Louise, piano

\* \* INTERMISSION \* \*

*Selections from Moravian Songs (1956)*

1. Už je slúnko (Sunrise)
4. Mezi dvoma vršky (Between Two Mountains)
5. Dyž já si zazpívám (When I sing)
7. Oj kdyby ne šafáře (Song for Dancing)
8. Ej, hory, hory (Echo in the Mountains)
10. Na osice (Aspen Leaves)
12. Ked sa slováč (Homeland, Goodbye)

Rayanne Dupuis, soprano

Susan Greenway, piano

*Serenade for Wind Quintet, Harp, Xylophone & Strings (1963)*

I. La montagne

II. La nuit

III. La danse

KAREL HUSA will conduct the Contemporary Music Ensemble in tonight's performance

## CONTEMPORARY MUSIC ENSEMBLE PLAYERS

Leslie Newman, flute; Lawrence Charge, oboe; Pauline Farrugia, clarinet  
William Cannaway, bassoon; Jennifer Wilson, horn; Laurel Federbush, harp  
Michael Shiner, xylophone  
Liz Johnston, John Bailey, Andrea Weber, violin I  
Anita Buttemer, Lawrence Beckwith, Jane Woods, violin II  
Julian Fisher, Kenji Fusé, Angela McCullough, violas  
Jean Bresse, Katalin Decsényi, cellos; Louis Garson, bass

\* \* \* \* \*

**KAREL HUSA**, Pulitzer Prize winner in music, is an internationally known composer and conductor, and the Kappa Alpha Professor at Cornell University. An American citizen since 1959, Husa was born in Prague, Czechoslovakia in August, 1921. After completing studies at both the Prague Conservatory and the Academy of Music, he went to Paris, where he received diplomas from the Paris National Conservatory and the Ecole normale de musique. He studied composition with Nadia Boulanger, Arthur Honneger and Jaroslav Ridky, and conducting with Eugène Bigot, Jean Fournet and André Cluytens.

Husa earned international recognition with the first performance of his **String Quartet No. 1** (1948) in Paris. He has since received various awards for composition, among them the Lili Boulanger Prize (1950) and a Guggenheim Fellowship (1964); in 1969, he received the Pulitzer Prize for his **String Quartet No. 3**. In addition, he has been the recipient of the UNESCO and National Endowment for the Arts awards, a Koussevitsky Foundation commission, and the Czech Academy for the Arts and Sciences Prize.

International festivals, orchestras, ensembles and soloists regularly programme Husa's works. Among numerous recordings - including his own - he made the first European disc of Bartok's **Miraculous Mandarin** with the Cento Soli Orchestra of Paris. He has been invited to conduct several orchestras, including those in Paris, London, Hamburg, Brussels, Prague, Stockholm, Oslo, Zurich, Hong Kong, New York, Boston, Washington, Cincinnati and Louisville.

This past September, his **Concerto for Orchestra** was given its world premiere by the New York Philharmonic, under the direction of Zubin Mehta. The "Boston 65th Birthday Celebration" of Karel Husa has been scheduled for December, with a week of



workshops, lectures and performances at the Boston campus of the University of Massachusetts, Boston Conservatory, Tufts University and Harvard.

Karel Husa is Composer-in-Residence at the Faculty of Music from Monday, October 27 to Saturday, November 1, 1986. This residency at the Faculty of Music has been generously supported by funds from the Florence and Herman Briegel Trust.

\* \* \* \* \*

### NOTES

#### **DIVERTIMENTO FOR BRASS ENSEMBLE AND PERCUSSION (1958)**

**Divertimento for Brass Ensemble and Percussion (1958)** is a transcription of four pieces from Husa's own **Eight Czech Duos for piano four hands** composed in 1955. These duos together with the **Divertimento**, **The Twelve Moravian Songs** and the **Four Little Pieces for Strings** were composed with the idea of extending the repertory of young musicians and amateur players, as well as for educational purposes.

The Ithaca Brass Ensemble, conducted by Robert Prins, gave the first performance of the **Divertimento for Brass Ensemble** on February 17, 1960.

#### **ELEGIE ET RONDEAU FOR ALTO SAXOPHONE AND ORCHESTRA (1961)**

**Elégie et Rondeau** was composed in Ithaca, New York in 1960 and first performed in May of 1962 by saxophonist Sigurd Rascher and the Cornell Symphony Orchestra. The first European performance of this work was given in Paris in January, 1964 by French saxophonist Daniel Deffayet and l'Orchestre Philharmonique de Paris, under the direction of Karel Husa.

#### **SONATA NO. 2 FOR PIANO**

**Sonata No. 2 for Piano** was composed in 1975 in Ithaca, New York, as a commission by André-Michel Schub on a grant from the Edyth Bush Charitable Foundation, Inc. for the Bicentennial Piano Series of the Washington Performing Arts Society. The world premiere of the work was given by André-Michel Schub on October 4, 1975 in the John F. Kennedy Center for the

Performing Arts in Washington. The work is in three movements, reminiscent of the classical sonata form. This similarity lies mostly in the contrasts of the movements, the first being fast, second slow and third fast, with a slow introduction. Otherwise, the composition is written in a virtuosic style, uses twentieth-century language, such as new sonorities of the piano in the highest and lowest registers and in the softest and loudest passages. There is extensive use of pedals, especially the **sostenuto**, as well as some playing inside the piano, all in often strongly contrasting sounds. Nevertheless, these are only tools with which the composer tried to convey some of his present ideas and feelings.

## TWELVE MORAVIAN SONGS (1956)

This cycle is comprised of simple settings of folk songs from Moravia. The vocal part is kept soloistic at all times, while the piano part underlines the melody of the folk poetry. The first performance of this work was given by Czechoslovak Radio-Television in April, 1968.

### 1. Už je slůnko

Už je slůnko, z tej hory ven,  
 Už je slůnko, z tej hory ven,  
 Stavaj milá, už bude deň, ej, ej,  
 Stavaj milá, už bude deň.

Stávaj hore, frajirečko,  
 Stávaj hore, frajirečko.  
 Krvácimně, mésrdečko, ej, ej,  
 Krvácimně, mésrdečko.

### 4. Mezi dvoma vršky

Mezi dvoma vršky hluboká dolina,  
 Že je moja milá frajirenka iná.  
 Mezidvermi stál suze mu padaly,  
 V kameň mramorový jamky prorážely  
 "Nehnevaj sa, mily, dondi dnes večer k  
 nám,  
 Vsobotu na večer perko ti nachystám."

### 1. Sunrise

There is the sun, climbing the skies,  
 There is the sun, climbing the skies,  
 My dearest love, open your eyes,  
 O come, my dearest love, open your eyes.

Till you are here, sad is my heart,  
 Till you are here, sad is my heart.  
 Hurry to me, never to part,  
 O come! Hurry to me, never to part.

### 4. Between Two Mountains

Down between two mountains  
 In the lovely valley,  
 There I met my sweetheart  
 Looking very angry.

Then he began his weeping  
 And his tears were flowing  
 On the stones beneath him  
 While his rage was growing.

"Darling, don't be angry,  
 Come, let's stroll together.  
 Saturday, I promise,  
 You shall have this feather."

## 5. Dyž já si zazpívám

Dyž si já zazpívám  
Ej, na hoře na skále,  
Učuje ňa milý,  
Ej, zrovna do maštale.

Milý do maštale,  
Ej, tatíček v okénku,  
Poslúchaj, tatíčku  
Ej, moju frajérenku.

## 7. Oj kdyby ne šafáře

Oj kdyby ne šafáře, šafářovej céry,  
Nebyli by chlapci do dvora chodili,  
Nebyli by chlapci do dvora chodili.

Dyby brány dělali železa štyrského,  
Už mně nezabrání do dvora panského.  
Už mně nezabrání do dvora panského.

## 8. Ej, hory, hory

Ej, hory, hory, dvě horečky zelené,  
Dvě horečky zelené,

Ej, kdože bude dneskaj večer celovat  
Moja líčka červené?

## 10. Na osice

Na osice, na osice listí vadne,

Na osice listí vadne, dyž uvadne, dolů  
spadne.

"Takéli já, takéli já tak uvadnu, takéli  
já  
Tak uvadnu, dyž uvadnu, dolů spadnu?"

"Nedej milá, nedej milá listku vadrnót,

Nedej milá listku vadnout, radši mu dej  
dolu spadnót?"

## 5. When I Sing

High up in the mountains  
My song echoes clearly.  
Down there in the stable  
My sweetheart can hear me.

He says to his father:  
"O please listen to my love!  
How sweet is her singing  
On the mountain above."

## 7. Song for Dancing

If the farmer did not have  
Such a pretty daughter,  
There'd not be so many  
Boys around to court her.

If the farm had gates of steel,  
Gates of steel from Steyer,  
I would still jump over,  
Were they ten times higher.

## 8. Echo in the Mountains

Ah, mountains so green  
All bathed in gold morning light,  
All bathed in gold morning light.  
Say, when day is done,  
Whom will I find waiting here?  
Who will kiss my lips tonight?

## 10. Aspen Leaves

When the leaves fade  
On the aspen tree one fall day,  
They just flutter to the ground  
And then the wind will blow them  
away.  
When the time comes,  
When the golden years are ending,  
Shall I also like the aspen leaves  
Grow faded and unbending?  
Dear Beloved, dear Beloved,  
Hear me, come what may:  
Never let our love grow faded,  
Rather let it flutter away.



## 12. Keď sa Slováč

Keď sa Slováč preč do sveta ubieral,  
Pri vesnici na kopečku zavolal,  
Zavolal on na kopečku podvadrát  
s Bohom otec, s Bohom máci, sestra,  
brat.  
Povedz mně ty, moj kopečku vysoký,  
Či t'a uzrím za dva lebo tri roky,  
Či já budzem ešte vidzec moju mác,  
Či mně budze moja milá milo vac?

## 12. Homeland, Goodbye

When the Slovak set off to roam  
One fine day,  
High on the hill we hear him cry,  
On his way:  
"Father of mine, Mother so dear,  
Hear me call!  
Sister I love and brother, too,  
Goodbye all!  
Tell me truly, when I return,  
Dear old hill,  
Shall I find you, steadfast and true,  
Waiting still?  
When I come home,  
Where will my dear Mother be?  
When I return  
Will my beloved still love me?

*English text by Ruth Martin*

## Serenade for Wind Quintet, Harp, Xylophone & Strings (1963)

The **Serenade**, probably like those of Mozart and earlier composers, has undoubtedly inspired Husa's. They were originally "party pieces," in short movements and written for easy listening.

The titles of the three movements, "The Mountain," "The Night," and "The Dance" are merely suggestive, for the composer makes no attempt to make his work entirely programmatic.

Against the woodwinds, Husa has given the most prominent solo part to the xylophone, with the harp also featured prominently.

The first performance was given by the Baltimore Symphony Woodwind Quintet and the Baltimore Symphony Orchestra, conducted by Peter Herman Adler in January, 1964.

*Notes by George Kent Bellows, Baltimore Symphony Orchestra*

*Other notes supplied by Karel Husa*

\* \* \* \* \*

## UPCOMING EVENTS AT THE FACULTY OF MUSIC

- October 30 THURSDAY NOON SERIES**  
Robert Silverman, piano  
Walter Hall 12:10 pm FREE
- October 31** Opening concert of the ICM/CMC Conference:  
"HELLO OUT THERE!" - Canada's new music in the world,  
1950-85"  
Mather-Lepage, piano duo; Judy Loman, harp;  
Jean MacPhail, mezzo-soprano; Douglas Perry, viola;  
William Aide, piano  
Works by TURNER, BURKE, ETKIN, MATHER & WEINZWEIG  
Walter Hall 8:00 pm \$10/\$6 Students, Seniors
- November 1 UNIVERSITY OF TORONTO CONTEMPORARY MUSIC ENSEMBLE**  
Robin Engelman & Karel Husa, conductors  
Works by HAWKINS, TREMBLAY, KENINS, BUCZYNSKI, CIAMAGA,  
and HUSA Walter Hall 8:00 pm \$3 General Admission
- November 2 15th Anniversary Concert of Arraymusic**  
Works by TENNEY, PAUK, FODI, LOUIE, REA, MOZETICH,  
KUCCHARZYK and VIVIER  
Walter Hall 8:00 pm \$10/\$6 Students, Seniors
- November 3 Gala Concert in Honour of IRENE JESSNER**  
Singers include sopranos Stephanie Bogle, Martha Collin,  
Nancy Hermiston, and Roxolana Roslak, mezzo-sopranos  
Linda Bennett and Jean MacPhail, tenor Mark Dubois  
and baritones Bruce Kelly and Patrick Timney  
Pianists assisting are William Aide, John Greer,  
Edward Moroney, and Stephen Ralls  
Walter Hall 8:00 pm  
\$25.00, including a post-concert reception
- November 6 THURSDAY NOON SERIES**  
"Oral History as Biography"  
Lecture by Vivian Perlis, Yale University  
Presented by the Institute for Canadian Music  
Walter Hall 12:10 pm FREE
- November 8 FACULTY ARTISTS SERIES**  
Lorand Fenyves, violin; Gerald Jarvis, violin;  
David Hetherington, cello; William Aide, piano;  
Helena Bowkun, piano; Norbert Kraft, guitar  
Works by DVORAK, GIULIANI, and RAVEL  
Walter Hall 8:00 pm \$10/\$6 Students, Seniors